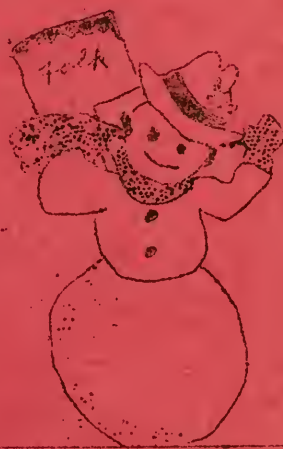
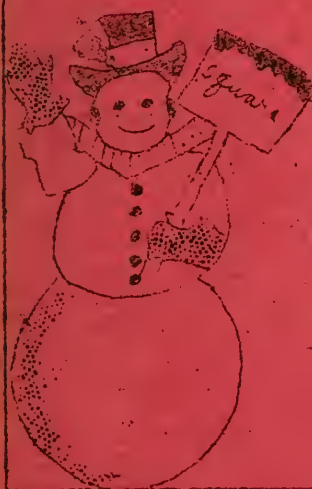


NORTHERN

JUNKET

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VOL 7 NO 2

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ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, RE-
BECKAHS, GRANCES, CHURCHES, ETC. ALSO FOLK TALES
FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED
BY THE SAME OR SIMILAR GROUPS

and

DON'T THROW AWAY YOUR OLD DANCE AND FESTIVAL PROGRAMS OF CONVENTION PROGRAMS. SEND THEM TO ME, I COLLECT THEM, AS A PART OF A RESEARCH PROJECT I'M WORKING ON

Ralph Page, 182 Pearl St. Keene, N.H.

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TAKE IT OR
LEAVE IT



Long time no see - too long in fact, and the only alibi offered is the old one of not enough time. Since the first of June until the present I've had but four

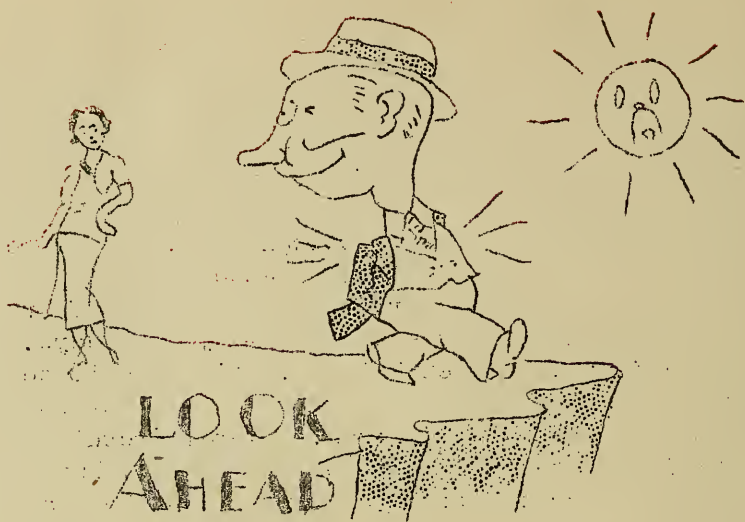
nights free and not many more days.

I'm not complaining, just explaining. It's nice to be able to say that there seems to be a lot of interest in traditional squares and contras. Several "reunion" type of parties in various parts of the country have all been highly successful; more than that - they have been sensational. Other callers tell me the same story. So why can't we have more of the same instead of so much clap-trap being foisted upon an unsuspecting, and in some instances, unwilling public? You have the answer, dancers.

Once in a while it's fun to go out on a limb, and here goes: with the Centennial years of the War Between the States coming up, I look for more and more real big parties featuring the dances and music of that long ago generation. Here perhaps, will be the beginning of pride in our own dance heritage. Perhaps we will get to dance occasionally to music played by a big orchestra, and if that day ever comes, then scores of hill-billy fiddlers will take their whiny, not-in-tune instruments and high-tail it to the hills where they belong, and leave square dance music in the hands of competent musicians, where it belongs.

Sincerely

Ralph



by ELOISE WEST

After 17 years of square dancing and 11 years of calling, my husband and I have noticed a change in the dancing which has greatly disturbed us. Instead of being a form of reareation for anyone to enjoy, square dancing has become a type of athletic activity for those who are especially trained in the field and willing to practice regularly to remain so.

On our one-night stands we include what used to be the basics: swing, promenade, do-si-do, allemandes, grand right and left and ladies chain. This used to be basic training enough so that we could tell the crowd they now had enough experience to come to a public dance and have a good time. Many did come. We urged them to split up with experienced couples and in that way they managed to dance most of the evening. Some of these people joined classes; others found it perfectly possible to dance without. Many of those folks stayed interested dancers for years. Now we do the same type of calling, and see the same number of people at one-night stands, and few ever become square dancers.. It is mighty hard to sell the idea that 8-12 lessons are

necessary before they can feel comfortable at an open dance. I feel that square dancing is losing its "folk significance" and is becoming an activity for experts alone.

I am not worried about the enthusiasts who love complicated dances. They will get together and have fun until they tire of the activity and then will go on to something else. What does disturb me is the fact that it is getting harder and harder for the casual dancer to find an open dance where he can relax. Mathematics alone may convince the caller that perhaps he is high-grading himself out of a job. Of the general population, only a limited number are interested in such an active hobby. If, out of these, you keep only the best dancers and allow the rest to drift away, at the same time educating many new callers, you eventually run into the point of diminishing returns.



A specific criticism of present-day square dancing is the use of many non-directional calls. Most of these are made up of a series of basic figures that would be perfectly intelligible if pattered through, but are completely confusing otherwise. Figures are crowded into a dance, not because they form a pleasant sequence, but simply because they rhyme. The caller who watches his floor fall apart is caught between keeping with the music and frantically adhering to the rhymed patter. The ability to abandon the singing call and switch immediately to prompting through the rest of the record will often be all that is needed to keep the floor going. This gives the dancers confidence, and cues the marginal dancers through the pattern without annoying the more experienced with another walk-through. This ability takes practice on the caller's

part and is rewarded by the loyalty of his dancers and the number of people he saves for square dancing.

If too many patterns and figures are introduced into the general dancing, it will be impossible for anyone to take a vacation and expect to come back with out effort. Woe betide the parents of a new baby, or anyone so unfortunate as to have spent a year abroad. They might as well give up dancing or join a beginners class! Many of the people who would like to dance occasionally are reluctantly deciding that bridge or bowling is more their speed.



Very noticeable is the lack of sociability during the dancing. There is only time to trot around the ring as fast as possible, like a troop of liberty horses performing to the crack of the whip, with frowns and the impatient snapping of fingers for each mistake. Dancing is supposed to be a social activity and square dancing the most social of all, but who would guess it?

Probably most of you are wondering why all of this should be your responsibility. This is so because the caller is the one continuing thing in a changing situation. Square dance clubs and presidents come and go, but the caller hopes to call for decades. He is in a position to have years of experience behind him, the ability to control the present, and the foresight to predict the future. Dancing cannot be frozen on film or locked in a library. It is handed down from person to person, and the attitude of the caller is reflected in his dancers. Square dancing is what YOU make it.

"Dancing is joy in motion". The joy of moving to rhythm is built into all of us and is the best ally a caller has in making friends for square dancing. Most of us call with the beat of the music. I suggest that

you also learn to call with the phrase. This means the ability to fit the figures to the 4 or 8 bar pattern of the music, beginning with the start of the phrase and completing the figure at its satisfying close. Your dancers may not know why your calling is more fun but they will feel it and stay with you.

I suggest, in order to keep them dancing many years, that you teach your dancers to enjoy the basics without the gimmicks. Clapping the hands, fancy twirls and shouting back at the caller are fine for catching the interest of beginners, but they shouldn't become more important than the pattern of the dance. Like a good steak, square dancing does not have to be smothered by a fancy sauce. Just a dab of the butter of courtesy, the salt of good-fellowship and the pepper of variety will make a dish or a dance fit for a king.



The joy of familiarity is being overlooked. Let's keep our classic dances alive! They survived the years because they have a satisfying combination of figures and music, and because they are fun to do. There are also many fine dances of one or two seasons ago that are much too good to be forgotten. If each caller will make a deliberate policy of sprinkling his programs with the best from the past, the pleasure of dancing these old friends will hold many dancers who might otherwise get discouraged.

My last suggestion is to seek the joy of self-improvement. This is very evident in the beginning caller who is working hard to master the art. The results are evident in the enthusiasm of his dancers and their amused tolerance of his many mistakes. This joy I particularly recommend to the caller who has already established a reputation and a sizeable following. Don't

sit down to rest on your achievements. You will find that those who are still working will pass you by. Don't try to hold your dancers through personal loyalty. Merit their respect by your own growth. Don't be afraid to create your own dances. Take the best of the lovely new figures, mix them with the basics in a flowing and danceable sequence, set them to fine music, call them on the phrase in the New England manner, and you will have dances that will make you in demand as long as you can totter up to the mike.

Good luck and good dancing.

Ed. note: This is the talk that Mrs West presented at the recent Northeastern Conference of Folk and Square Dance Callers, Teachers, and Leaders, September 25 at the Community Center, Leominster, Mass.

FOLK DANCE ASSOCIATES

The Friday dances, which have been held for many years at St. Paul's Episcopal Church, will resume this fall on the campus of the University of Chicago in the gymnasium of Ida Noyes Hall, 1212 East 59th Street, Chicago. First session was held October 14, 1960.

Beth and Charles Fawkes, who have sponsored this group since its inception, have withdrawn from active leadership. Several of the Folk Dance Associates have organized to continue.

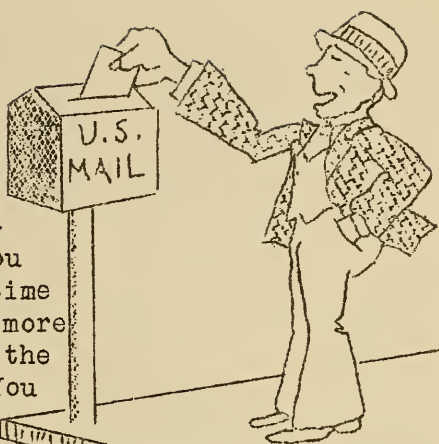
Dancing will start at 8:00 p.m., with formal teaching from 8:30 to 10:00 p.m., followed by open dancing. We look forward to seeing you and your friends.

The Program Committee consists of the following: Brad Zverin, Chairman; Pat Dixon, and Win Hirschmann.

Gloversville, N.Y.

Hi, Ralph:-

Your many articles urging dance leaders to devote some of their efforts to the kids are certainly to the point. As you well know, there comes a time to every teacher when one more group of kids seems to be the proverbial "last straw". You know that Gene and I have done a lot of this work in New York State and in New Hampshire. Believe me there have been times when we have left the house almost dreading the job. Oddly enough, once on the job, kids do not bother us at all; we get them into action fast, and generally wind up having a good time. This is especially true of camps and kids' dance clubs where the group meets regularly, enough adults are there to dance with the kids - perhaps one adult to each set - and we merely do the teaching. Sargent Camp where we do 2 groups in the afternoon and 2 more in the evening is a perfect example of such a set-up.



However, here are some thoughts that we pass along to you for what they may be worth. In our experience we find teen-agers resisting square dance participation for two main reasons.

#1. If they had square dancing in the elementary grades, most of them will not dance in high school because:

A. They say, "We had square dancing in grade school" and it is almost impossible to make them see that there can be more to square dancing than they had in the lower grades. B. So-called square dancing done on TV by adagio dancers or by a group of acrobats in overalls and straw hats, has no appeal to the average teen-ager.

#2. They do not understand or get any kick out of traditional square dance music. In fact, it is entirely foreign to any kind of musical "exposure" that they get today - in school or any other place.

The above are not gripes but statements of facts which we can support with any number of incidents. We have tried many ways to draw teen-agers into square dancing and have found that a gimmick which works with one gang will not work for others - and for no apparent reason. However, we have found the following invaluable:-

1. Bring two or three sets of expert adult dancers to a school or camp so that teen-agers can see in action, someone who can dance better than they can. The adults must be well-dressed and show evidence of having fun. If this is followed quickly with a chance for the teen-agers to dance, most of them will accept the challenge. Once into it, a majority will stick only if the leadership is good. In high school athletics, dramatics, etc., the pupils now get supervision and coaching of a calibre only available in top-notch colleges 40 years ago. They want the same calibre of leadership in square dancing.

2. In school systems where no square dancing is done at elementary level, most high school kids will try it. To hold them demands not only good leadership but the chance to dance not less than once per week, until interest and ability is established.

3. Give the kids a chance to dance in public or at least bring all together for a dance festival with the kids of the same grade from every other school within reach. For instance, all 8th graders from every school in a city, come to a high school gym. Give all a chance to dance even if it has to be in shifts. Incidentally do not take only the best dancers on a trip. Let all participate no matter how poor.

4. Give the kids a part in running things but let them know the limit where their authority stops and the leader takes over. For instance, I know of one

school in which each room has its own square dance club with membership cards, their own officers, etc. Of course, everybody in the room belongs to the club. It works to the extent that most of the kids from that school do not drop square dancing in high school.

Sincerely "Duke" Miller



Penn State University
University Park, Pa.

Dear Folk Dancer:-

The PENN STATE FOLK FESTIVAL has been organized for you, a folkdancer of the tri-state area of Pennsylvania, New York and Ohio. Of course, we hope to see some of our friends from Wheeling, W. Va. and Washington, D.C. also. It is our pleasure to be able to present a workshop of Hungarian Dances led by Alice Reisz. These dances are too difficult for our own students who are newcomers to folk dancing, but we wanted something that would be interesting and challenging for our friends who are experienced dancers.

A real thrill awaits those who have never attended a workshop with Alice Reisz. She has spent many years in Hungary studying the folk dances of the people and recently supervised the recording and compiled the directions for a new set of Hungarian dances issued on the Folk Dancer label. Ann and I were fortunate enough to attend a workshop with Alice in Philadelphia last year, and want to pass on this experience to you.

We have enjoyed meeting many of you over the past

year at Maine Camp, the Buffalo Labor Day Camp, and festivals at Cornell, Syracuse, Rochester, and Pittsburgh. Since we know that folk dancers like to see the friends they make at camp and festivals once in a while, we have organized this festival for you to get together with them. The program is arranged to give you plenty of opportunity to see and dance with your friends. It has been organized primarily for you rather than our own students, so we hope you will come and take advantage of the opportunity. Be sure to come so that your friends won't be disappointed.

The evening festival will consist of a few exhibitions and lots of "real fun dances". We will do lots of the old favorites, as well as reviewing the dances from the afternoon workshop. All groups are invited to exhibit dances, but please let us know immediately so that we can put it on the program. Performances must be limited to 10 minutes so that there will be time for more general dancing. Our New Bayrischer Schuhplattlers are working on a special dance that you have never seen, and we're sure it's going to be a big surprise for you.

The all night dancing will last as long as anyone can stand up. We use a brand new hi-fi system for dancing, and have cases and cases of records, but if you have an extra-special favorite record, be sure to bring it so that we are sure of having it.

The workshop and festival will be in the ballroom of the Hetzel Union Building on the Penn State Campus at State College, Pa. The registration fee will be two dollars.

Sleeping bag space will be available free of charge. Assignments will be made at registration so that you can use the home for cleaning up and dressing after the afternoon session. All houses will be within walking distance of campus. Please write us in advance if you want sleeping bag accomodation. For those for whom the rigors of floor and couch type sleeping are too great, a complete list of hotels and motels will

be furnished upon application. You should send your reservation in to the motels early. Although there is nothing else going on on campus that should fill up rooms, the motels are always busy.

Remember the date - Saturday, November 12, 1960. The workshop will be from 1:00 until 4:30 P.M. the festival program from 7:00 until 12:00 P.M. and informal dancing and chatter all night. We are looking forward to seeing you here.

Sincerely

Ann M. Vosburg
David A. Valentine

Please address all correspondence to:

David A. Valentine
Grange Hall, Box 97
Penn State University
University Park, Pa.

Registration fee:
\$2.00

FOLK DANCE CLASSES FOR
CHILDREN

2nd through 5th grade

This series, the first of its kind in the Boston area, will be taught by Conny and Marianne Taylor, full-time specialists in the field of folk dancing. They are well-known in educational television on the 21 "Classroom music program" which has been seen by thousands of 2nd grade students for the last two years.



The classes will include dances from many different countries of the world, as well as New England squares and contras. The emphasis will be on fun, with an introduction to national music and style and a sharpened sense of rhythm and movement the natural results of

the activities of the class.

Classes will be held at the Cambridge YWCA on Wednesday afternoons, as scheduled below. The child must register for the entire series, which will consist of ten classes. If less than 21 register, the fee will be \$16.00 for the series; or \$14.00 if more than one child from a family is to attend. If more than 20 register, the fee will be \$14.00 (\$12.00 family rate) and refunds will be made to those previously registered at the higher rate. The fee is due and payable at the first class, or before.

Hours - 3:30 - 4:45 P.M.

Dates - Every Wednesday afternoon
beginning October 19, and
ing, December 21.

If you are interested in registering your child in this series, or would like more information about it, please call Volunteer 2-7144, or write:

The Taylors
62 Fottler Avenue
Lexington, Mass.

SQUARE YOUR SETS

A Magazine For The
Square And Folk Dancer

Distributed Free Of Charge Four Times A Year

Editor: Ray Olson
P.O. Box 262
Moline, Illinois

WHAT IS A FESTIVAL?

by SARAH GERTRUDE
KNOTT



A Folk Festival is a "show" of gaiety and color; it is also much more! I wish it were possible quickly to tell of the significances we have found in the last twenty years about the National Folk Festival and its value to the country, but it cannot be briefly done.

For a long time many have known that longed-for-peace cannot be achieved by the military alone. We have recognized that cultural and spiritual forms must be given consideration before lasting peace can come to a war-weary world. Certain common denominators and interests, a common ground of understanding and faith among peoples must be brought about. We all know that there is no one easy-to-travel, open road that leads quickly to that meeting place of mutual faith and understanding. Many groups and individuals in our democratic country can help to find that way. Those who inherited folk songs, music, and dance are among them.

More and more, we have been convinced that the St Louis-created National Folk Festival, a people's movement, furnishes one of the ways that lead to breaking down barriers of prejudices which exist among groups in our own country, and opens the road that leads to better understanding among our own people and deeper appreciation of the peoples of many lands, whose basic cultural treasures have been transplanted in the United States.

This line of reasoning, this emphasis on national folk songs, music, dances and customs, is in line with the thinking of heads of government and cultural, recreational, educational leaders in many lands, especially World Power countries where such activities and educational programs are often subsidized by governments.

Russia started its National Folk Festival movement (interrupted by World War II) the year before the National Folk Festival came into existence in 1934. Annually the various republics that make up the Soviet Union, one country at a time, and sometimes many at one time, have brought the best folk songs and dances to Moscow for a great celebration; Governmental subsidy and much emphasis was and is, put on art in general with special emphasis on folk legacies because of their value as recreational and artistic outlets for all the people; they give happiness and esprit de corps and relief from tension.



Germany has especially stressed research and festival activities for youths and adults since 1935, with governmental subsidy and encouragement in all ways....the English Folk Dance and Song Society was begun in 1911....Scandinavian countries started collecting folklore at the beginning of the 17th century....and so the story could go on and on telling of folk activities in changing times.

Most countries now are members of the International Folk Music Council, headquarters in London. This movement was revived after World War II because the leaders in many countries believed that interchange of ideas and actual folk songs, dances and other lore, is one of the ways to break down barriers and develop friendship and real understanding of widely separated world neighbors who ever after this must live side by side.

A country's folk songs and other folk expressions are bound to be its most precious cultural treasure, An international interchange of folk legacies which reflect deepest sentiments, racial and national characteristics, longings, despairs, sometimes even the history of world neighbors is certain to be one of the most effective forms of international cultural exchanges so much needed today.

Almost every person in our country is connected with relatives in a "second home" in England, Russia, Israel, France, Germany, India, Mexico, Brazil, Poland,The folk songs and dances brought here form a strong bond between our people and those they left behind in the old Homelands. International, political and fraternal organizations which connect these people of different races and nationalities with their widely separated lands, create a "cultural sputnik" to be used for weal or woe.

Totalitarian countries have proved it is possible to advance their causes by certain uses of folk tradition. We are sure that the National Folk Festival programs bringing together our people of different races and nationalities, have reflected our democracy as we have also strengthened it.

Nothing of the gaiety and holiday spirit of a Festival is lost. We, in the United States, have a chance to become one of the greatest folklore reservoirs in a rapidly changing world. Our store of folklore from all over the world, and the folk legacies which have sprung from our own soil - plus our genuine cultural democracy - gives us this chance; but we shall not "drift" into a situation that should be brought about. Conscious effort must be made now to hold and revive what is passing with this generation, or shall we lose the original patterns of our folk songs, dances, and customs like those which have already passed in many older countries? The time to act is NOW!

A DANCING SUMMER

MAINE FOLK DANCE CAMP



The most gorgeous weather imaginable welcomed us at this year's three-session dance camp held as for many years past at Pioneer Camps, Bridgton, Maine.

June 11-30 was divided into two sessions of five days each and one - the last - of four days, with a day in between each session for the staff to catch its collective breath and organize for the next camp.

The staff of dance leaders this year included: Mary Ann Herman, Madelynne Greene, Dick Crum, Ralph Page, Oili Ahlstedt and Anne-Margret Ullrich. This team presented dances from all over Europe, also Mexico, the Phillipines, and New England squares and conreas. New this year were the dances of Finland so capably presented by Mrs Ahlstedt at the last session and new German dances at the first session taught by Anne-Margret Ullrich.

Scrumptious meals were produced by a wonderful kitchen crew made up of Henry Lash, Ragnhild Olson, June Griffin, and good helpers, Laura-Baby Oden, Mary-Frances Bunning, and Mrs Maxwell who drove up with her husband for the last session. Truly, this was no place to keep on a reducing diet!

Bob Cohen, song leader, was a joy to all as he held forth each night after snacks. A real find, this lad, and he will go far. Mary-Frances and Bill Bunning

again were craft leaders this year assisted at part of one session by "Woody" Woodworth. Ginny Nye held a class for recorder playing. Mary Tymkowich headed a talented staff of Pioneer Press men and women who slogged out the camp daily paper. Ed Moose was in better than usual form, if that were possible, at handling camp decorations, and we'd hate to think what camp life would be like without Manuel Falcon around to do a thousand and one things asked of him. Certainly the Pioneer Press would not be the same without his inimitable line drawings.



Keeping pretty much in the background, but always on hand whenever trouble threatened were the owners: Bill & Bobbi Wigginton. Another quiet one, but no less important because of it was camp registrar, Alice Morey. And that seems to take care of the staff; we do hope that we have not overlooked anyone.

As mentioned before, the weather was ideal, with the only rain coming between sessions. Perhaps this had a little something to do with the high spirit of all three camps and to the gaiety of every evening party! We wouldn't know for sure about that, but beginning with the first camp(s) "Space Olympics" party until the final gathering together of last camp the evening hours were filled with laughter and high jinks of every variety, and certainly gave all of us some happy moments to live with this winter.

An innovation this year was the addition of a "request" period following each party. Campers wrote down the names of dances that they wanted to dance and if four couples got up and danced them reasonably correct the record was kept on until the end. In this way was impossible for a dance to be written down just for the pleasure of one couple. Dick Crum gave a masterful performance of co-ordinating the parties schedule and the "request" hour. We rather liked this new idea; at

least it gave us a chance to dance once more many of the favorites of other years that sometimes get forgotten in the hurly-burly of camp activities. Such old-time favorites as "International Waltz" "Veleta" "Maxina" "Snurrebocken" "Trip to Paris" "Italian Tarantella" vied in popularity with this year's favorites of "Las Virginias" "Hoplik" and "Ardeleanna".



Another innovation that was worthy of keeping was the signing up of the whole camp the first night to one of five colors, and then assigning an evening to one of them. In this way, everybody got to have the fun of working on a committee.

One of the highlights of camp was the Town Hall festival and folk dance party that we held in Bridgton Town Hall one evening of second camp. It was a night to remember in many ways. All kinds of compliments were handed out, deservedly, to the campers who insisted that their partners for the easy dances should be townspeople. It made for a wonderful feeling of friendliness all around. Most of the dances were of the easy sort so that all could have a part in the festivities, with only a very few dances just for the campers, and just enough solo dances to add spice to the program. Ambassador Rankin of Bridgton, American Ambassador to Jugoslavia was in the audience and stayed to the bitter end.

The evening's dancing was preceded by a parade of cars from camp. A cavalcade of some fifteen cars drove around town advertising the event. We even stopped and danced at one point. We were led by Wiggie's covered wagon filled with "Pioneers". All of the camp cars were handsomely decorated and while no prizes were given out, certainly the car from Texas caparisoned with Mexican-American motif ranked high in eye appeal. Even the town band joined the parade, for without

exception, they were the politest gogs of the canine world; we got not even one sour bark of disapproval as we drove along the village streets.

Mary Ann Herman, camp director, was confined to her bed most of the last session, with a recurrence of an old ailment. This did not brighten up the days any, but we carried on as best we could. As a matter of fact, she practically got out of a hospital bed to come to camp anyway. What did brighten us up was the coming to camp of Michael Herman, even if it was but for a couple of days.

Camp dates for 1961 are ready at hand: June 10-30 and get your reservations in early, for these camps fill up early. Write to Alice Morey, c/o Folk Dance House, 108 West 16th St. New York City.



CALIFORNIA FOLK DANCE CAMP

This was my 11th year here at College of the Pacific, Stockton, and the California Folk Dance Camp. It is most interesting to watch the changes and developments in any camp over a period of years. This one has grown until there can be no doubt but what it is the largest in the country. This year's camp was just about as large as the record-breaker of 1959, but it seemed to me to be a little quieter for the most part, Oh, the second session, surely, was as exciting and noisy as you would expect from a gathering of 300 or more campers and teachers. Who would want that many people to be as still as church mice? But the overall brashness has simmered down a lot.

It was HOT the first day of camp; likewise the last day of the second session. Aside from those two uncomfortable days, the weather was near perfection as you could hope for anywhere. Even had a couple of days of cloudy weather - unusual, of course!

Seventy-five percent of the staff were repeaters, and surely Anatil Joukoussky, Dick Crum, Madelynne Greene, Vyts Beliajus, Jerry Helt, John Filcich, Miriam Lidster, Jack McKay, Walter Grothe, Buzz Glass, Sally Harris, Al pill, Peg Allmond, Grace Nicholes, and Edith Thompson need no introduction to folk dancers. Let it be said that each and every one of them did a real fine job - as usual.



New this year were Michel Cartier, Anne-Margret Ullrich, Esta Timbancaya, Chieko Mizaguchi and Paul-Andre Tetreault.

Michel taught Bulgarian dances; Anne-Margret, German dances; Esta, Philippine dances; Chieko, Hawaiian; and Paul-Andre, French-Canadian squares. All were well liked and capable teachers in their particular field. Most amazing teacher on the entire staff was one of these newcomers: Esta Timbancaya. Not only did she get most of the camp to dancing Tinikling - including some of the college football players on campus - but at assemblies she demonstrated a fine technique as pianist, and a beautiful, well-trained soprano voice as well. A perfect lady at all times she was a delight to all the campers and a joy to all her fellow staffmates. The girl will go a long, long way in the dance and music field, and it will be so nice to say, truthfully, "I knew her when".

For the first time I believe, there was a sizeable Canadian contingent in camp for both sessions: Michel

& Marie Cartier, Patricia Paice, Noreen MacLennan, Ernie Krehm, Germain Hebert, and Paul-Andre Tetreault added zest to all camp activities ranging from parties - to late coffee hour in the room at the head of the stairs! Matter of fact, Ernie was my roommate, and he survived the late hours in fine shape - I think.

Bev Wilder was in charge of assembly periods each afternoon of camp and lined up some interesting, worthwhile programs; entertaining as well as educational - and very well attended, too.

Ed Kremers, John Filcich, Peg Allmond and Paul Erfer opened "branch" stores on campus to take care of the needs for dance records, books, shoes, and other necessary items of interest to folk and square dancers.

George & Ada Wells again had their craft shop and it is nice to report that each year this facet of camp life becomes more popular, especially the lapidary part of it.

Appalachian "Two-couple squares" were introduced at camp by Harold Hipps, and were a nice addition to the lawn parties.

The End Zone seemed about as well patronized as ever by "late snackers" after "Once Over Lightly" had ended each night in the gym, but it seemed to me that attendance at the "after party" in the pavilion from 11:30 - ?, was not up to what it has been in years past. But at least the opportunity was there for all who wanted to do more dancing.



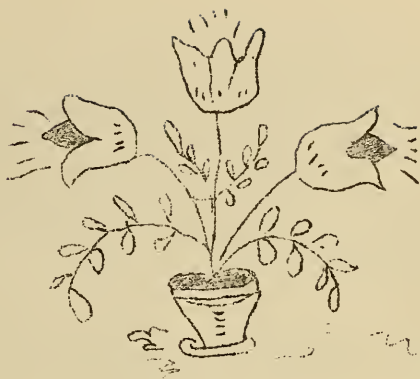
With six or seven classes in progress each hour of dance sessions there was bound to be conflicts and competition. I do wish that some system could be worked out here, limiting any class in numbers to 50-60. Certainly this many would be flattering to any teacher and would end the sort of thing that saw 150-175 in one class and but a handful at another struggling along at the same time. It could be done quite easily. Take any number you wish, say, 60, the first sixty campers to enter the room stay and dance; late comers, or from sixty-one on, go to another class. There would be some gnashing of teeth for a while, but it would work - and would get everyone to class on time. This is not a gripe of my part, for every one of my classes was well attended, especially the beginner contras, which augers well for future interest in these dances.

Between camps we spent Sunday afternoon and evening at Murphys, swimming and wading in the cooling waters of Murphys Creek, eating a delicious dinner at long tables by the brookside, and dancing in the evening up at the barn in historic Pennsylvania Gulch. Naturally, we had a frog jumping contest up there and you will be glad to hear that the frogs of Calaveras were in their usual jumping best.

Following camp we spent a delightful four days in and around Fort Bragg, northern California, with the Bev Wilders. And if you think that only in New England do we have narrow, winding roads, than a trip along the Coast Highway of California will dispel such ideas from your mind once and for all.

All in all, this was one of Stockton's better camps. And so off by jet to New Hampshire via Idlewild Airport in New York.



SCHOOL OF COMMUNITY ARTSTATAMAGOUCHÉ, NOVA SCOTIA

This was our fifth year here at the School of Community Arts, held this year August 15 - 20, inclusive. Maurice Hennigar, of Halifax, Nova Scotia; Bill Ritchie, Fredericton, New Brunswick; and Ralph Page, Keene, N.H. made up the staff of dance instructors and they kept the dance group fully occupied throughout the week. Thirty-six people, mostly from Nova Scotia were enrolled in the dance course, which covered American squares and contras plus European folk dances.

It was hot this summer in Tatamagouche - just as hot temperature-wise as it was in California, but with a very high humidity level which made the afternoons a bit on the uncomfortable side. But we survived, and even danced through most of it.

An interesting thing about this school is the other courses offered beside that of dance. Sponsored by the Provincial Department of Education classes were offered in drama, music (choral) art (traditional and modern) and crafts. Total enrollment was well over 200.

The dancers got a chance to learn at first hand just what it takes to build and carry through a party, because three evening parties were committed and run by the group. Perhaps the nicest one being the night that all of us rode down to Graham Geddes cottage and feasted on lobsters, fried chicken and hamburgers, followed in turn by dancing on the back lawn until nearly 11 o'clock.

With a great deal of pleasure too, we can report that contras have caught on in Nova Scotia, and are even more popular than squares. A short course in Scottish Country Dancing was given during the week previous to our being there. This type of dancing should be a natural here and the amazing thing is that more of it is not being done. This year's good start may be the incentive needed.

NEW HAMPSHIRE DANCE WORKSHOP

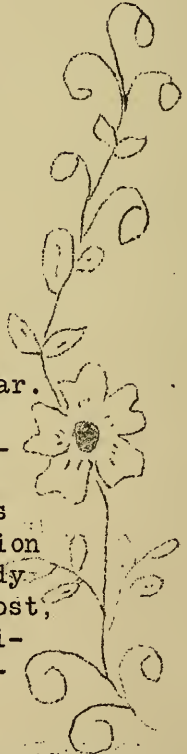
by HERB WARREN

Announced as a "memorable Folk and Square Dance Vacation", the 1960 New Hampshire Workshop at East Hill Farm, Troy, September 7-12, ran true to forecast, a "memorable" event for some nonetj members of the light-footed gentry from far and near.

The new 1960 location proved especially well chosen for its purpose - summer camp for families with all the conveniences for comfort and easy-going. No small addition to the success of the occasion was the ready and all-round co-operation of the genial host, Parker Whitcomb, not at all averse to participating in an activity, given an occasional moment that was spare.

Number plates indicated the wide range of participants, the big majority of cars from out of state. Home fronts ranged from Nova Scotia to Ohio with Washington, D.C., New York, and Boston as points in between. Exposure to choice New Hampshire countryside - good hill country section - gave an added lift to the enjoyment of all, native or outsider.

Strong of staff, the Workshop provided leaders, actual and would-be, opportunities to freshen up old skills and acquire new ones. Rod Linnell gave a vivid





Toronto, Canada

"Agile Tamburitzans Dazzle Massey Hall . . ."

"It was an interesting touch of Europe, a composite, skilfully presented picture of sound, movement and color."

St. Louis, Missouri

" . . . It was no amateur performance of folk music, but rather a fast-moving quickly paced professional presentation of some of the most spectacular in Slavic music, dance and costuming."

Margaret Lloyd, Monitor, said

" . . . Several strikingly unusual dances that have not been shown here either by visiting companies or Boston's own folk dance societies."

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presentation of the richness and variety of New England square dancing, and for added enjoyment taught Atlantic Polka Quadrille, popular "way of doing it" from neighbors in the Maritimes. Jeannie Carmichael chose from the rich store of folk lore of the British isles for the dance enjoyment of everyone. Conny Taylor had easy ways of presenting other well selected folk dances in a manner definitely "taking". Ralph himself - very much himself - was in top form with a most enjoyable program of contra dances - old favorites, and others not so old, but each with some aspect worthy of more than passing attention.

The effectiveness of the teaching, both on the more and the less experienced dancers, showed up in the evening parties - daily events for the fun-of-it-all, teaching scarcely evident.

Such then, were the most noticeable dance aspects of the 1960 Dance Workshop. However, a dance workshop misses a prime purpose, if it fails to provide for the future growth of dancing. Here the Workshop made a strong point, it gave teachers of dancing, directors of recreation, and group leaders in general a chance to observe fundamentals for successful work with groups of people - planning, programming, and production. Opportunity was there to pick up good points in the choosing of good material, arranging of program numbers, and putting them over on the floor.



Rightly planned a dance workshop is not all footwork - East Hill Farm had "extras". Bob Cohen brought in the element of folk singing, much to the enjoyment of singers and listeners alike. It was an evening activity - something to tie in with the evening party, or a songfest for the heel of the evening, after the party was over and still not bedtime for the songful ones.

Added allure for the dance crowd was the craft shop under the able direction of Bill and Mary Frances Bunning. Here was a wonderful opportunity to try a hand at working out something in leather, metal, decorative paints, or what-have-you under the encouragement and expert guidance of masters of folk arts. Bill and Mary-Frances had a busy time of it - dancers dropping in for a change of pace or of activity, or in some cases to pursue some project to a finish before leaving for home. Crafts may seem to the uninitiated far removed from dancing, but both have to do with people, as East Hill Farm experience very well proved.

No folksy get-together however, is complete without that needed ingredient, what it takes to regale the inner man. Workshop planning very well provided for that - "three squares" daily. The menu was varied, and ranged wide, "coffee at all times". The small dining room tables made for intimacy of personal contacts - dancers like to talk, they lingered at table mealtimes. Something in all that for people who have parties to plan.



Running a successful dance workshop calls for a lot of thinking and doing, on the spot and ahead of time. Ralph would be the last to suggest that he did it all; on the spot he had Rich Castner, June Griffin, Angela Taylor, Raghild Olson, and others, but all along the line he had the able and helping hand of his good wife Ada, responsible for the getting done of many things not always visible to the naked eye of the casual onlooker.

The two swimming pools - one outside, one inside - proved popular with the water-minded night and day and the outdoor fireplace came into play for one of the evening meals - a "cookout".

Along the lines of extracurricular events was an impromptu "shiveree" honoring the two newlywed couples at camp, Mr & Mrs Richard Osgood and Mr & Mrs Keith Hunt. Lots of noise, and fun for all. Not at all planned, but watched with wary eye was Hurricane "Donna", as she drove up the coast from the Caribbean. Word from the Pages after camp told us that near a score of hate-to-leave people who stayed on to clean up etc., stayed the day and part of the early evening at East Hill as guests of Parker Whitcomb, while it rained hard outside and blew harder.

One sideline observer submits that the 1960 Work shop should go down in the annals as an important New Hampshire contribution to good dancing; to the healthy getting together of New Englanders and neighbors beyond the borders, and to adding a bright spot to the listings of the Monadnock Region Association for the years ahead. The good thing about it all is the promise of another like event between Christmas and New Years, in Keene - more details from You Know Who, 182 Pearl Street.

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CONTRA DANCE

AWAY WE GO (Herbie Gaudreau)



The Dance

Cpls. 1-3-5-etc active
Cross over before dance
starts

Gents all face the lady below and
Heel & toe and out you go (1 two-step)
Heel & Toe and in you go (as above)
Heel & toe and out you go
Heel & toe and in you go
All single file up and down the lines
(passing right shoulders)
Turn alone and come right back
With the same girl do allemande left
Opposite ladies chain over and back
Right and left four with the same

If you think that the above tune sounds like a Polish Krakowiak you're right - it is. This much of it however has been known in New England for at least an hundred years as "I Had A Bonnet Trimmed With Blue."

SQUARE DANCE

AROUND SOME ONE

Music: Any tune that you like

Couple one down the center and split the ring
 Around just one, stand four in line with couple 3
 Four of you go forward, stand in the middle
 Side four right and left along that line of four
 Four in line step back to place
 The middle two make an arch, outside two duck under
 Separate, go around just two
 And stand between the sides
 Forward six and back like that
 Couple three come down the center, separate,
 Around just one, stand four in line
 Forward eight and back like that
 Side two couples half right and left
 Turn the girls as you always do
 Same two pass through, there's your corner
 Allemande left, grand right and left
 Meet your partner, promenade home.

Repeat entire dance three more times for other three couples in turn.

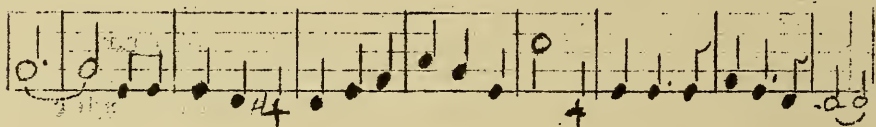
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If you wanted a man to encourage the van
Or to harass the foe from the rear,
Or to storm a redoubt, you had only to shout,
For Abdul, the Bulbul Amcer.

There are brave men aplenty and well-known to fame
In the ranks that are led by the Czar,
But among the most reckless of name and of fame,
Was Ivan Petrofsky Skivar.

He could imitate Irvin, tell fortune by tea,
And perform on the Spanish guitar;
In fact, quite the cream of the Muscovite team,
Was Ivan Petrofsky Skivar.

The ladies all loved him, his rivals were few,
 He could drink them all under the bar,
 As gallant or tank there was no one to rank,
 With Ivan Petrofsky Skivar.

One day this bold Russian, he shouldered his gun,
 And put on his most cynical sneer,
 When, going down town, he happened to run
 Into Abdul, the Bulbul Ameer.

"Young man," said the Bulbul, "is existence so dull
 That you hanker to end your career?
 For, infidel, know, you've trod on the toe
 Of Abdul, the Bulbul Ameer.

"So take your last look upon mountain and brook
 And send your regrets to the Czar,
 By which I imply that you're going to die,
 Oh Ivan Petrofsky Skivar."

"Your murderous threats are to me but a joke,
 For my pleasure and pastime is war,
 And I'll tread on your toes whenever I choose,"
 Quoth Ivan Petrofsky Skivar.

Then the bold Mameluke drew his trusty chibook
 With a cry of "Allah Akbar!"
 And with murd'rous intent, he ferociously went
 For Ivan Petrofsky Skivar.

But the Russian gave back not a step at attack,
 For Ivan had never known fear,
 But parried and thrust, and side-stepped and cussed,
 At Abdul the Bulbul Ameer.

They fought all that night neath a pale mellow moon,
 The din could be heard from afar,
 And huge multitudes came, so great was the fame,
 Of Abdul and Ivan Skivar.

Yet the whistling chibouk did like lightning descend,
 And caught Ivan right over the ear;
 But the bayonet of Ivan pressed right through the
 Of Abdul, the Bulbul Ameer. heart

The Russian commander spurred thither in haste,
 To seek for his favorite hussar.
 Lo, pierced through the snout by the fatal chibouk,
 Lay Ivan Petrofsky Skivar.

The Sultan rode up, the disturbance to quell,
 Or to give to the visitor a cheer;
 But he arrived just in time to take hasty farewell
 Of Abdul, the Bulbul Ameer.

Czar Petrovich, too, in his spectacles blue,
 Rode up in his new-crested car;
 He arrived just in time to exchange a last line
 With Ivan Petrofsky Skivar.

There's a tomb rises where the Blue Danube doth roll,
 And graved there in characters clear:
 "Oh stranger, when passing, oh pray for the soul
 Of Abdul, the Bulbul Ameer."

A splash in the Black Sea one dark moonless night
 Caused ripples to spread wide and far;
 'Twas made by a sack fitting close to the back
 Of Ivan Petrofsky Skivar.

The Muscovite maiden her sad vigil keeps
 'Neath the light of the pale polar star,
 And the name that she murmurs so oft as she weeps
 Is Ivan Petrofsky Skivar.



FOLK DANCE

LA Russe (as danced in Forfar)

Learned from Jeannie Carmichael



Four couples formed in a square

Bars

- 1 - 8 Women cross in front of partners (2 pas de basque steps) and set to man on left (2 steps) and turn him finishing on his right
- 9-16 All set to and turn partners, finishing in original places
- 17-24 First couple with right hands joined promenade round inside set - moving to right first and taking 2 steps to each couple
- 25-32 First couple repeat promenade, pousetting with both hands joined (pas de basque)
- 33-36 First and third couples cross over to opposite places - first couple leading with right hands joined, while third couple divide

Bars:

- 37-40 First and third couples return to original places - third couple leading through first couple
41-44 Repeat bars 33-36
45-48 Repeat bars 37-40
49-56 All hands round and back again
57-64 Still holding partner's hands, women give right hands across to opposite woman and all dance around, once, to places.

Repeat from beginning with second, third and fourth couples leading in succession.

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THE AUSTRIAN

FOLK DANCE MOVEMENT

Following is a rough translation of part of a report to the 13th Annual Session of the International Folk Music Council in Vienna, in July, 1960:

A main fact of the Austrian folk dance activities is that at the time shortly after World War I when the revival of folk dancing first began, folk dancing in our country was still alive in many regions. Even today there are some regions, where the folk dance traditions are still alive. From the very beginning revival and survival were closely linked. The leading folk dance people were able to get their knowledge and feeling for style right from the source.

Another important fact is the scientific basis of our folk dance activities. The leaders, among them first of all the pioneer of Austrian folk dance research, Raimund Zodar, who began to collect folk dances as far back as 1811, were not only instructors but also collectors. Due to the fact that nearly all the folk dance leaders in all of the Austrian provinces were pupils of followers of Raimund Zoder, the Austrian folk dance activities are based on a generally uniform line.

Until the beginning of World War II, a rather sizeable folk dance movement developed. Not only city youths, but also young peasants became interested in the traditional dances of their homeland.

After World War II, the movement revived surprisingly strongly. This year, finally, an overall organization was formed, the "Bundesarbeitsgemeinschaft Österreichischer Volkstänzer".

Our dance activities are based on the traditional dance; it does not appear to us to be untimely or "out of a museum". Therefore we refuse artificial alterations of traditional forms and we believe that impulses expressing our time will bring about a living modification in time.

We see in the traditional dance of our homeland the fundamental basis of our folk dance activities. Aside from this, many groups occasionally do dances from other German speaking regions and from other nations, especially dances that are related to ours from the point of view of dance movements.

Herbert Lager, president
Federation of Vienna Folk
Dance Groups

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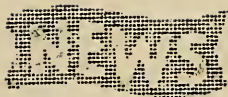
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Folk Dance House
108 West 16th St.
NYC

Dear Folk Dancers:-

About our new Monday night folk dance session for advanced dancers.....some of you are not quite clear what it is all about, so we thought we'd be more specific. First of all we have changed the starting time as many of you could not quite make the early hour. Here is how the class shapes up.

Castanet Class: 7:45 to 8:30 p.m. for those who want to learn how to play castanets. No charge for those participating in the regular class which starts at 8:30, but a fee of 50¢ for those who just want the castanet class.

Regular Class: Starts at 8:30, ends at 10:30 p.m. The session will have emphasis on styling and the teaching will be a workshop style. General folk dancing in between the more advanced dances will help to relax the group and make for more fun.

The Purpose: To provide a session for experienced folk dancers to enjoy dancing with people on the same level; to do some of the dances not commonly done at other sessions; to help make better dancers to set an example for others to follow; to create a nucleus of good dancers for performance purposes....and most of all to imbue the participants with the same spirit that our very first workshop had years ago.

Who Can Come: ANY folk dancer who has a knowledge of the basic dances taught at Folk Dance House can come providing he owns a Folk Dance House registration card. The other requirement is regular attendance at the Monday night sessions so that there can be continuity.

The Fee: The same as other classes held during the week. Yes, you may use your card.

Many dancers have asked for a specifically advanced class, and have expressed interest in a session where more emphasis can be placed on good style. We will continue this new session only as long as there is an interest in it. We do want to keep the group to a modest size, therefore we ask that you express your desire to join us by coming to Folk Dance House in person and filling out the special Workshop blank and leave it with either Michael or Mary Ann Herman before participating in the class. Mail registrations not accepted. Although we have already started the Monday night sessions, you still may join the group.

[illegible]

OKTOBERFEST IN MUNICH

Revelry reigns in Munich during the historic city's gay Oktoberfest.

Some 6,000,000 visitors take part in the festival, a hearty combination of state fair and carnival. They feast and make merry in the comfortable atmosphere of good fellowship the Germans call Gemutlichkeit.

The festival visitors annually quaff 3,000,000 liters of the cold, strong October beer, eat more than a million sausages and 229,000 roast chickens, and nibble at 50 tons of Steckerlfisch, small freshwater fish roasted over charcoal fires. Dozens of oxen are roasted on spits.

The festival started 150 years ago as a harvest fair to celebrate the marriage of Bavaria's heir apparent, Ludwig I, to Princess Therese von Sachsen-Hildburghausen, the National Geographic Society says. Farmers, horsemen, woodsmen, and hunters came from throughout

southern Germany to exhibit their crops, demonstrate their talents, and have fun.

The first fair was so popular that Ludwig issued a decree, setting aside every October as festival time in Munich. The Oktoberfest now starts late in September and runs for 16 days into October. It still is held at the site of the original fair, the Theresienwiese, or Therese Meadows named in honor of Ludwig's queen.

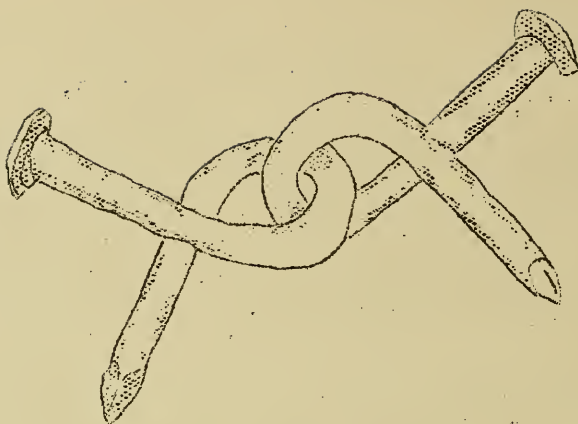
The first day of the festival opens with a caravan of brewery wagons through the streets of Munich. The drays are pulled so free and easy yet gaily with gleaming brass and colored ribbons. Buxom waitresses in traditional costumes perch on the wagons as they rumble along accompanied by 60 brass bands.

The procession ends at the Theresienwiese, or Wies'n as it is popularly called. A 12-cannon salute booms, the burgomaster knocks the bung out of the first keg of October beer, officially launching the Oktoberfest.

By custom, the burgomaster sits in beer poured over a barrel. If his leather shorts stick to the staves, the beer is adjudged good. In medieval times the brewers whose product failed to pass this damp test were dunked in the river.

About half the meadow is filled with seven enormous tents, each capable of holding 5000 celebrators and all continually jammed to the windowframes. Brass bands blare out lusty tunes in each tent. People link arms and sing. The rest of the meadow is a jumble of carnival rides and revelry.





When I was a youth
 Long hours I spent
 Solving this puzzle;
 Found out how it went.

As time onward marched,
 Did some more entrancing;
 Then gave up the puzzles
 And took up square dancing.

My mind hollered "Halt;
 I want relaxation,
 Comfortable thinking,
 Not mental taxation."

Fortune, plain fortune
 Improved my condition,
 For out of the lot
 I picked 'Modern-tradition'.

Pat Pending



CIDER TIME

I hev a thirsty feelin' on
 When cider time comes round,
 When all the hills are red and gold
 An' frost is on the ground.
 A deep persistent hankerin'
 Fur Martin's cider mill,
 Where ev'ry boy in Gungawamp
 Hez hed his daily fill.

The ole hoss, with his measured
 tread
 Is goin' round and round,
 With apples fallin' in the cogs,
 A most invitin' sound,
 An' jest below the monstrous press
 For squeezin' down the cheese,
 An' then the foamin' tub below
 Alive with boys and bees!

When cider time comes round each fall,
 I'm allus out uv gear,
 An' I can't find no "sweet content",
 No happiness, I fear,
 Until I go to Martin's mill
 An' take my ole rye straw
 An' git upon my stiffened knees
 And hev a goodly "draw".

An' all the lusciousness uv earth
 Comes rushin' through that quill,
 An' on my knees I bless the fruits
 Of Martin's cider mill.
 No "melancholy days" fur me,
 Ez bards uv old hev found,
 Fur they are days uv joy supreme
 When cider time comes round.



SCALLOPED POTATOES

Time was when a man could count on having scalloped potatoes for supper at least a couple of times a month - Nowadays it's getting harder and harder to have them at all, let alone twice a month. Mother used to say to use one large potatoe for every hungry person, and it seems a logical number. Wash and peel before using.

Slice them thin ladies, except for the bottom layer and don't spare the butter or margarine in greasing the casserole. Make a layer of slices about one half inch thick in the bottom; shake on some salt and pepper and a few pieces of sliced onions (personally I like it better if no onions at all are used). Then a few chunks of pimento (and they are optionable too) and then spread a layer of bread crumbs -dried or fresh - and over the bread crumbs put eight or ten nuggets of butter about of a size of a bluebirds' egg - and if you don't know, then about a quarter inch square. Repeat this process until the dish is full. Over the whole pour enough light rich cream to cover completely the top layer - don't stint! Bake at about 350 degrees approximately $1\frac{1}{2}$ hours. Just in case you don't have the cream use homogenized milk - but pour with a heavy hand; scalloped potatoes should be very moist, the wetter the better.

MOUNT MONADNCK CHOCOLATE CAKE



$1\frac{1}{2}$ cups sugar	2 eggs
$\frac{1}{2}$ cup butter	2 squares unsweetened chocolate
1 $3\frac{1}{4}$ cups all-purpose flour, sifted before and again after measuring	$1\frac{1}{2}$ tsps cream of tartar
$\frac{1}{2}$ cup whole milk	1 tsp soda
	$3\frac{1}{4}$ cup boiling water

Cream the butter, add the sugar and beaten eggs. Add to this the melted chocolate and mix well. Add milk & mix again. Sift the flour and cream of tartar together, add to mixture, and beat well. Add about two-thirds of the

boiling water and mix thoroughly. Finally, add the soda dissolved in the rest of the water and beat everything in good shape. Don't be scared if the batter is thin - this is one reason why the cake is moist and delicious. Bake for about 45 minutes at 325 degrees. All purpose flour may be used successfully for any cake if it is sifted several times before measuring. Use any hard chocolate frosting that you like. This is positively the best chocolate cake that I have ever eaten.

FRIED SALT PORK AND MILK GRAVY

A generation ago people knew the goodness of fried salt pork, but lately this meat has, for some reason fallen into disrepute. You can always tell a real countryman, by the way he says "Salt pork 'n p'taters", and by the look of reverence in his eye, almost of adoration when he remembers this savory main-dish of his youth. Good at all times of the year it is perhaps best in spring when served along with new beet greens. But don't wait until spring to try it! It's just as good right now.

There is an art to frying salt pork. Preparations must begin early in the morning if it is to be eaten at the noon meal, and if you want to know the full tangy, chewy goodness of it, be sure to get a piece that has generous streaks of lean in it. Cut the pork into slices a bit more than a quarter inch thick and place them in a kettle of warm water on the back of the stove. This takes out some of the excess saltiness and bite. If it is to be used for noon dinner, this freshening should start by eight o'clock; for supper begin the soaking about one o'clock. Change the water two or three times.

When it comes time to fry it, remove from the water - let drain a few minutes, and then dip each piece, both sides, in flour. The cooking should never be hurried. Put the slices in a cold iron spider and let the heat increase gradually. Fry until both sides are a rich - crusty brown. The meat needs to be well cooked, so it is brittle and crackly. Now for the Milk Gravy:

Use a double boiler. NEVER use a saucepan directly over the fire. Into the double boiler put 4 generous tablespoons of pork fat from fried salt pork, 3 moderately heaped tablespoons of flour, a little salt and pepper. Cream the ingredients and when blended add $2\frac{1}{2}$ cups of whole milk. Let mixture cook until of right consistency. Serve with new Green Mountain or Irish Cobbler potatoes and you have a dish to brighten the heart of any Yankee.

CRANBERRY COBBLER

Put into a pan $1\frac{1}{3}$ cups of water and $1\frac{1}{2}$ cups cranberries. Cook until the berries begin to burst and then add $1\frac{1}{8}$ cups of sugar to which has been added 2 tsps cornstarch. Cook slowly for five minutes and add 1 tbs butter or margarine and a whiffle sprinkling nutmeg. To make the batter use:

2 tbs butter or margarine	$\frac{3}{4}$ tsp salt
$\frac{1}{2}$ cup sugar	1 cup milk
1 cup flour	2 tbs chopped nuts, walnut
2 tsps baking powder	or pecan

Blend butter or margarine with the sugar. Add the baking powder and salt to flour and sift into the mixture. Add the milk and blend.

Pour cranberry sauce into a casserole and add batter to the sauce. The batter will rise to the top. Bake at 350 degrees until batter is cooked. Serve piping hot with heavy cream or ice cream. Gosh, it's good!



KITCHEN HAPERS

Before melting chocolate, rub the inside of the pan it is to be melted in, with butter. The chocolate will not stick to the pan.

Before discarding the empty catsup bottle, pour some vinegar into the bottle and use in making French dressing.

To shave chocolate, use a vegetable parer or grater.

For dripless frostings, dust a little cornstarch over the top of the cake before icing.

Improve iced coffee by using ice cubes made of this beverage instead of water.

Scorched vegetables? Set the pan of vegetables in a larger pan of cold water - let stand for 15-30 minutes.

Potatoes stand in boiling water for 15 minutes before putting them into the oven to bake. It will take just half the time to bake them.

Prevent vegetables or greens from spoiling in the refrigerator compartment by lining the bottom of the compartment with paper toweling. Excess moisture which ordinarily accumulates in the bottom of the compartment, is absorbed.

For tastier apple pie, add slices of bananas and bake as usual. It is really a treat.

Store trussing nails for poultry in an empty bouillon cube can, label can plainly.



THE TOWN C R E R

BORN: July 22, to Mr & Mrs Dudley Laufman, a daughter, Brownwen Summer-born.

MARRIED: Denise Olyphat & Chester Case, September 17, in Hartford, Conn.

MARRIED: Virginia Banget & Bruce Mitchell, November 19, in Sacramento, California.

MARRIED: Elizabeth Hill & Keith Hunt, September 6, in Syracuse, N.Y.

BORN: November 19, to M. & Mme Michel Cartier, a son, Yves, in Montreal, P.Q.

Rod Linnell, Peru, Maine, reports on a new venture he will make this winter. Starting January 6th & 7th, Rod will be calling square dances every Friday & Saturday nights at Franconia, N.H. Town Hall during the ski season. This project is sponsored by the Franconia Chamber of Commerce. Rod's permanent address now is Peru, Maine. Weekend address and headquarters for the square dancing skiers, will be the Caramat Inn & Motel, Sugar Hill, Franconia, N.H.

The New England Folk Festival Association held a very successful workshop in Jamaica Plain, Mass. Sunday, October 16, with Don Armstrong of Florida leading the square and contra dance section and Walter O'Regan the folk dance section. Watch this young O'Regan, he's a natural. Taught Irish dances easily and well. Over 150 NEFFA members attended the afternoon and evening event which included a covered dish supper. Over 60 new members joined the organization at the workshop bringing total membership to 592, the largest ever. Are you a member? Send \$1.00 to Mary Moss, 2 Arletta Ave. Worcester, Mass. and join us. Also it gives you, free, two workshops a year; two parties yearly, and three issues of NEFFA NOTES, a publication of the organization.



The next annual meeting of the American Folklore Society will be held in Philadelphia on December 27, 28 & 29, 1960, in conjunction with the Modern Language Association.

A warm welcome to another fine folk dance leader recently moved to New England from the mid-west; Jerry Lindsay (the former Jerry Joris of Chicago) now makes her home at 85 West State St. Westport, Conn.

The New York Branch of the Royal Scottish Country Dance Society celebrated their fifth anniversary at the McBurney YMCA, NYC, Saturday, October 29th with a Halloween Scottish Country Dance Party featuring the music of Stan Hamilton and the Clansmen of London, Ontario.

The Houston, Texas, Square Dance Council and Houston Parks & Recreation Department is sponsoring its Spring Square Dance Festival, April 14-15, 1961 with outstanding bands and good callers from everywhere.

The tenth annual square dance convention will be held in Detroit, Michigan, June 29th to July 1st, 1961.

The Seventeenth Annual New England Folk Festival will be held in Cousens Gymnasium, Tufts University, Medford, Mass., March 3-4-5. Special workshop for NEFFA members Sunday, March 5th. This is the best folk festival in the country and you should start planning now to visit it next March.

The Ninth Annual New Hampshire Year End Camp will be held in Masonic Temple, Keene, N.H. December 29-January 2. Dave Rosenberg, Dick Crum, Rod Linnell, Ralph Page and Rich Castner will be on the staff. Further details obtained by writing Mrs Ada Page, Registrar, 182 Pearl St. Keene, N.H.

New officers of the New Hampshire Folk Federation for the coming year are: Fred Pulsifer, Pres; Thomas Noonan, Vice Pres; Edna Priest, Sec; Clifton Wright, Treasurer.

To make dance, festival, or convention planning easier for you committee chairmen, and to save you time and money, name tags are available free of charge from AMERICAN SQUARES magazine. To have a successful dance, your group must have FUN! And what adds more fun than knowing everyone's name and where they're from? Just write to the Reader Service Department of American Squares, 2514 - 16 St, Moline, Illinois, telling them how many tags you want.

The Boston, Mass. Adult Education Center is offering a ten weeks course in the basic steps and figures of American Squares and English Country Dances, Wednesday evenings 8-10 p.m. It will be directed by Hervey Gardner and Louise Winston.

The Country Dance Society of Boston have opened their 1960-61 season with regular weekly classes and special events. Wednesdays, English Country, led by Louise Chapin, and Morris Dancing, led by Arthur Cornelius; both groups meet at the YWCA in Cambridge; Thursdays at The Union Boat Club, Square Dance "Drop In Evenings".

The Scottish Country Dance Society of Boston celebrated their Tenth Anniversary on October 8th last with a special Anniversary Party at the Old Belfry Club, Lexington, Mass. This was a special tribute to Jeannie Carmichael, the founder of the Boston group and the inspiration of Scottish dancers all over America.

The 1961 National Directory of the Folk Dance Guide is now in preparation. Groups and classes may obtain free listing by Writing Paul Schwartz, P.O. Box 343, Cooper Station, 93 Fourth Avenue, New York 3, N.Y.

Wish we could have attended the annual California folk dance camp reunion held in Fresno, October 29th. It was divided into two sessions: afternoon a Reunion Dancers Institute with Al Pill, John Filcich, Jack McKay, Madelynne Greene, Ester Timbancaya and Miriam Lidster the teachers; the Camp Reunion Party took up the evening from 8:00 p.m. on. A Federation festival next day at 1:30 completed the weekend.

Speaking of California reminds us that Mary Spring of Fresno won a year's subscription to Northern Junket at one of the California camp's parties this summer. Actually it was a renewal since Mary & Raphael Spring are long-time subscribers. Always glad to see good fortune come to our friends.

Which in turn reminds us that Dorothy Kenyon, Warwick, R.I. was the winner of the portable TV raffled off at a recent NHFF Workshop and annual meeting. Dorothy is a Junket reader from away back - volume 1, number 1 !!

Write to E. O'Byrne DeWitt's Sons, 51 Warren St. Roxbury 19, Mass. requesting their latest catalogs of Irish and Scottish music.

Here are 6 "musts" for collectors and/or devotees of Canadian square dance music: all LP 33 1/3 records.-- "25th Anniversary Album, Don Messer & His Islanders", on Apex RLP 38; "Danses Canadiennes du Canada" CRIFM # 1001; "Les Bonnes Soirees de Chez Nous" on Apex AJW 1504; "Danses du Bon Vieux Temps" on London MB 9. and "Ti-Jean, Le Violoneux" London MB 4; "Square Dance To night" on Arc #508.

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Write to ADA PAGE, REGISTRAR FOR FURTHER INFORMATION, or camp flyer explaining in more detail.

Address: Ada Page, Registrar, 182 Pearl St. Keene,
New Hampshire